

AUTHOR & JOURNALIST

Writing the Television Script

Eric Heath reveals
the fundamentals
for success in this
profitable medium



How I Conduct
Interviews—and
How You Can, Too
By RALPH FRIEDMAN



What Children and
Teen-Agers Will Read

SPECIAL

The actual shooting script version of the
TV script, *Chorus Girl*, as produced in
Hollywood, is presented in this issue for
your guidance in writing for television.

See Page 11.

JUVENILE MARKET LIST

Selling in England
By Burton Moore

So you've written a **BOOK...**

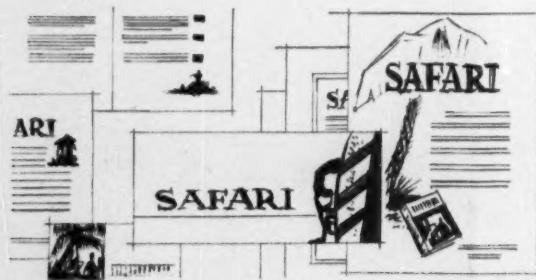
At the moment you're probably concerned with selling it to some editor, asking his company to put its money behind your idea. It's nice if you can do it (and many do) but production expenses are high, the competition is tough (everyone has a typewriter these days) and few contracts are available for even the very good books.

What's the answer? Accept "defeat" or *do* something about getting your book before readers. In their day, immortal writers like Shaw, the Brontes, Proust, Stephen Crane, Thoreau and Edwin Arlington Robinson faced a similar situation and resolved it by publishing their own books—putting some of their own money (instead of a stranger's) behind the work they believed in.

But the publishing world has grown up since these authors were first introduced to readers. It is now necessary to have a well designed and printed book and jacket, national advertising and promotion and bookseller distribution. Pageant Press has published successfully hundreds of books—fiction, non-fiction, poetry, juveniles, texts—for authors who have been so pleased with results that second, third and even fourth books have been brought out.

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FEBRUARY, 1953



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By NELSON ANTRIM CRAWFORD

FOR the last several months I have been teaching at Kansas State College, where a good while back I used to work full time (at least I called it full time) as a professor.

I am having fun doing it because I like to see young people—older people too, for that matter—develop their interests and abilities. I'm fortunate in having a class in which every member expects to make some form of writing his vocation or avocation. One wants to buy a country weekly—a swell post for a fellow who wants to serve a community. A young woman interested in religious work expects to use writing in advancing her ideas. A young man whose family has extensive farm holdings plans after graduation to test out various agricultural practices and wants to write about the results so accurately and interestingly that many farmers will be able to profit. Several hope—and I think they'll get—jobs on daily newspapers, farm journals, trade journals, and magazines.

All that I can do is make suggestions and keep the students from falling into the typical pitfalls that confront young writers. None of them has made a top magazine, except one who sold a short piece to the *Reader's Digest*. But a number of them are getting their copy into good publications: magazines, newspaper supplements, trade journals, and house organs.

Several of them, I am happy to say, searched out their markets for themselves without any advice from me. They realize that is what they are going to have to do when they are absolutely on their own as writers.

The young men and women doing the best work are not necessarily those who have the most writing ability but those who are most deeply interested in writing and those who know the most about the subjects they are treating.

That doubtless sounds obvious—and it is. But the fact remains that some young folks—and not only young folks—attempt writing without more than a casual interest in it and without more than a superficial knowledge of their subject matter. In other words, they don't particularly want to say anything—and they really haven't much of anything to say. Successful writers aren't made that way.

ETHEL and I—and not less our Chica—are saddened by the death of our beloved Angus.

Adopted by us after we know not how many years of wandering as a stray, this warm-hearted black cat made for himself a place of devotion, dignity, and gentility in our home for two years. He was a constant reminder of the fact recognized by discerning writers and other observers: that no personality can rightly be classified on the basis of the past. In the catnip beds of Paradise, Angus assuredly walks close beside the patron and lover of all animals, St. Francis.

What readers say

Let Poets Write Headlines

Just four days' experience (in Queens, near Brooklyn, at Tombstone Center) has given me one answer to your problem of what to do about so many poets so ill paid: let 'em write headlines. Anybody who can write conventional verse can write heads. Trouble is, the headline composer is commonly expected to do other editorial work, and most writers of verse or prose are just plain ignorant of spelling, punctuation, and grammar. If they were not, there would be small need for editors.

KELLY JANES

Monterey, Mass.

Reader Identification

"The reader identifies himself with the hero." Even August Derleth makes this basic error.

Writers frequently state that lonely lovelorn "identify" themselves with the heroines of romances; dime-store débutantes become by proxy the heroines of their confessions; bored business barons turn to Westerns or star-space ships and desire to actually be the intrepid bronco-busters or fearless fliers.

This would not be disturbing as a philosophic fantasy. As literary advice it is dangerous. A reader never identifies himself with any character in a story. He participates in the tale; he is a wraith taking part in it; he may even be, *as himself*, one of the performers. But he never loses his own ego or merges with any character. To do so would defeat the very purpose of reading. The writer who creates characters in keeping with the reader type to permit identification by the reader commits an error and weakens his story.

B. COURSIN BLACK

Byron Center, Mich.

Unread by the Authors

Charles Carson asks if anyone has had their work published in some language they cannot read.

Yes, several years ago I wrote an article for the *Alaska Sportsman* and called it "A Cross on the Yukon." It concerned the forming of the Holy Cross Mission by the Sisters of St. Ann. This happened to be of the right length and reader interest to be published in braille. They sent me a copy which made quite a book. Not being able to read it, I donated my copy to the Seattle Public Library, where they have a section for the blind.

INEZ E. MOORE

Valdez, Alaska

Not meaning to cover Carson's six-spot with a Jack nor low-rate a nice guy, I have a shelf filled with such books. My five books have had seven foreign language publishings and I have six copies of each stacked on a shelf and can't read a darned word of any of them.

FEBRUARY, 1953

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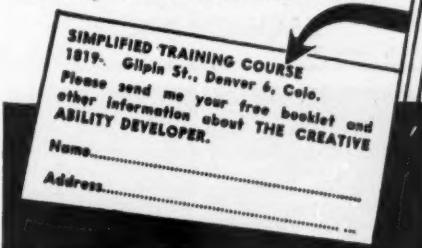
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ZACHARY BALL

Miami, Fla.

What Does the Good Book Say?

You are the first person I have ever heard speak of the usurpation of "men of good will" for the Bible "good will toward men."

Most people don't know the difference, and think nothing of it, but there is quite a bit of difference between God's will and man's will. No matter how well-meaning man may be, that is not what the expression is intended to bring out, but God's "good will toward men." For what is man's will, good or bad, but as the grass that is here today and tomorrow is not? God's will endures forever.

GENEVA BROWN

Durango, Colo.

All New Testament scholars do not agree that the correct words are "Peace on earth to men of good will." You will find that version in the Douay version of the Bible which is used by Roman Catholics.

In the new Revised Standard Version the verse reads: "And on earth peace among men with whom he is pleased" (Luke 2:14).

JENNIE A. RUSSELL

Michigan City, Ind.

Help to Aspirants

I was pleased indeed to see your name and familiar signature on the advertising literature from *Author & Journalist*—which informs me that you are its editor.

Since I know of no one, except probably John T. Frederick, who has as editor and otherwise been of so much help and inspiration to literary and writing aspirants—not excluding professionals—having your name turn up somewhere in the writing horizon pleased me greatly.

MICHAEL LIGOCKI

Gary, Ind.

Editors Are Human

I protest! Since when is a "thank you" note for a check considered superfluous! My goodness! Editors are human! If they take the time to read your story and find it good and tell you so why not be grateful and courteous enough to send them a "thank you"?

I received a check from the New York *News* yesterday for a short short and with this letter of protest to you goes a "thank note" to Kathryn Kelly, the *News* fiction editor.

Consider yourself squelched, Mr. Editor!

EDITH P. WHITE

Stratford, Conn.

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Books that Will Help Writers

In this department are reviews of important books of special interest to writers. As a service to its readers, *Author & Journalist* will supply any of these books at the publisher's price postpaid. Send order with remittance to *Author & Journalist*, 1313 National Bank of Topeka Building, Topeka, Kansas.

HOW TO WRITE A BOOK, by Cecil Hunt. 150 pp. Philosophical Library. \$3.

A useful manual containing tests for potential authors, suggested sources of information and illustrations, hints on novel writing, and a detailed discussion of publication problems. The author is a well-known British writer and editor, but practically all the information he gives is applicable to the United States as well as England.

BEST ADVICE ON HOW TO WRITE, edited by Gorham Munson. 290 pp. Hermitage. \$3.50.

An outstanding critic, editor, and teacher of professional writing has collected penetrating discussions of the writing process, from Henry Fielding to Robert Graves. The writers actually

tell how, as regards plays, fiction, radio scripts, verse, juvenile writing. Some of the best of the material is by Mr. Munson himself.

The editor takes the motto for his book from Quintilian—and a better could hardly be found: "The writer should so write that his readers not only may but must understand."

HOW TO BE CREATIVE WITH WORDS, by William J. Grace. 345 pp. Fordham. \$4.50.

Here is a brilliant and welcome change from the typical rhetoric text or other discussion of usage. Doctor Grace, a professor in Fordham University, analyzes the *why* as well as the *how* of creative writing, with appropriate illustrations, mostly from modern authors. A unique feature of the book is the reproduction of paintings, etchings, and drawings to point out the elements common to writing and to pictorial art, and the association of form with freedom.

The author emphasizes the view that creative activity is important to the personality, whether or not the individual intends to make writing or any other art his career.

Two Thousand Miles Is Quite a Distance

THAT IS how far Esther L. Runyan lived from me while we were developing her juvenile book, *Quellen Queel and the Prince*. But our fast mail, which speeds letters or manuscripts across the continent in a day, brought me as close to Mrs. Runyan as her mail box.

Our work progressed as scheduled through the rebuilding and polishing of her book, and now you may get a copy in your favorite book shop. When you read it you will find on the title page the dedication: "To CHARLES CARSON, without whose guiding counsel and sustained encouragement this book could not have materialized."

I am working with writers every day on one kind of manuscript or another, just as I worked with Mrs. Runyan. Sometimes a manuscript requires a complete rewrite, while in other cases a letter of corrective criticism will do. The assistance is planned to fit your need. I have no printed lessons or stereotype handouts.

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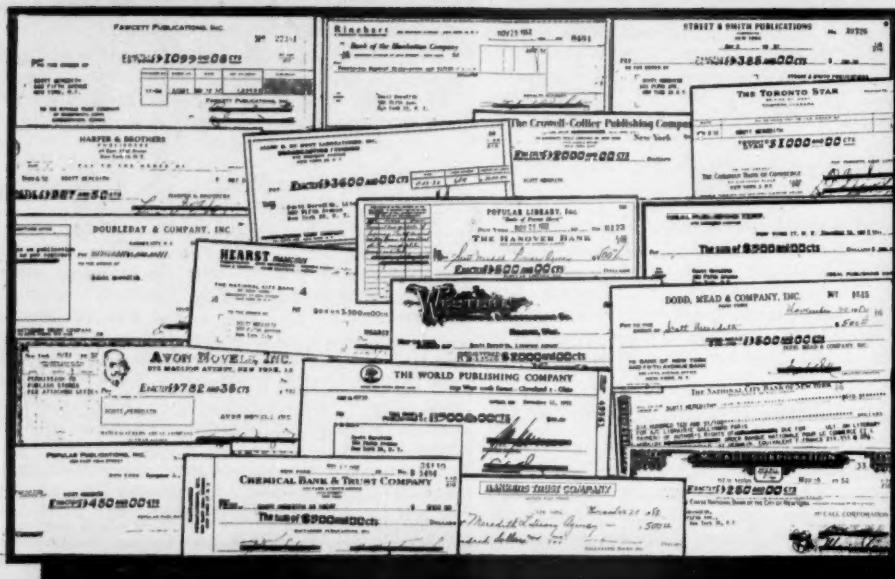


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Preparing the TV SCRIPT

The basic how-to from an authority — plus an actual example as produced in Hollywood

By ERIC HEATH

ALMOST overnight short story writers and playwrights are deciding to do something about writing for television. Up to the present many writers have looked askance at this new medium of entertainment and enlightenment, not quite knowing whether or not it was worth bothering with from a writing standpoint.

With television stations rearing their stately spires all over the country, realization has come that television will inject itself into the home of almost every family in the country.

Practically everyone will agree that television needs good writers—and needs them badly! The murmurs of revolt against the televising of ancient motion pictures is slowly rising to a loud wail. Producers and advertising sponsors are realizing they must start replacing these antiquated trembling tintypes with shorter and fresher material.

Probably my most startling message to the average writer is that he must not look forward to *writing for television*. What he must do is look ahead to *writing for motion pictures*!

Television started off its spectacular career on the basis of "live shows"; a live show meaning that

the program or teleplay is transmitted simultaneously with its enactment on the studio stage. Within the last year one show after another has turned to film and at this writing probably 80 per cent of all television programs are televised from motion picture film.

The reason for this is not hard to understand. Live shows allow for no retakes; necessitate the actors memorizing all their lines prior to the broadcast; call for continuous action from start to finish, making transitions and time lapses difficult to establish. Also they require the use of a television camera, which is far more limited in scope than the motion picture camera.

More important than anything else, positive prints of motion picture film can be shipped to stations all over the country for broadcasting, whereas the live show is restricted either to the network stations connected with the main transmitter by coaxial cable or relay stations, or to the local audience reached by the individual station.

The filming of live shows as projected by the kinescope tube, known as "kinescope recording," is a procedure that will allow for rebroadcasting of programs but such recordings have not been found to be as satisfactory as transmitting from motion picture film.

Therefore the writer must be informed that writing for television means writing for motion pictures. There are of course some vital differences in writing and preparing a script for television motion pictures and in writing full length feature material designed for theaters. These differences are as follows:

1. At present television motion picture scripts must be worked out so they will not require more than one-half hour running time on the screen. This situation will change before long and there will be a demand for longer scripts, but let's stick to the present situation.

Eric Heath is a writer of long experience for magazines, the stage, motion pictures, radio, and television. He has been on the writing staffs of Fox and Universal studios. He is author of a number of books, including Story Plotting Simplified, Story Writing Simplified, and How to Write a Television Script. A new and revised edition of his work, Writing for Television, is soon to be published. Mr. Heath lives in California, where he is supervising editor of the American Television Script Library.

2. Plays written for TV motion pictures must not call for major expenditures of money for settings and costumes, and above all exterior scenes must be limited in number—unless perchance the entire story is of the outdoor action type where a greater portion of the picture can be made on location. In this case generally there is no outstanding psychological conflict and this reduces the expense. Psychological conflict requiring the registering of deep emotions frequently calls for many "retakes" before a scene is finally approved.

3. For video films the writer must adhere as much as possible in his story structure to the law of "unity of time, place, and action." In other words he must try to avoid long time elapses, too many changes of locale, and keep the plot unified. He must remember there is not the latitude in television motion pictures that there is in a motion picture designed for theater presentation, running around one and one-half hours for a showing.

Script Form and Technique

To a major extent television films are made by independent producers in Hollywood and New York. The principal requirements are for 15-minute and half-hour program material. A 15-minute script allows for approximately 12 minutes running time, the other three minutes being devoted to commercial advertising; a 30 minute script runs actually about 26 minutes. If the writer will figure that each page of his story continuity will take a little less than one minute on the screen, he will see that approximately 14 to 16 pages of script will be required for a 15-minute program and 24 to 26 pages for a half-hour program. Regardless, the program can be accurately timed by adding film footage or looping off some, so that the writer is not required to be so exact as in the case of a live show, which must be timed almost to the second prior to on-the-air broadcast.

There are three methods that can be used by the writer in preparing material for video film producers. They are:

1. Write a comprehensive outline of the story or program material, consuming not more than ten pages double-spaced typing. This outline should be most carefully written and should get over the plot, characterization, dialogue, and atmosphere in as few words as possible. It should be written in the present tense. Each sentence should indicate movement and advance the story plot.

Remember you are writing for *moving pictures*. Think in pictures and translate your thoughts into *word pictures*. Eliminate all lengthy descriptions of persons or places and establish your characterizations through action and dialogue. The principal requirement is to hold the attention of the story editor or producer. Your outline must be designed to do this. The surest way to win a rejection is to submit a lengthy story outline involving many non-essential details.

2. Submit a published short story (preferably the printed copy as it appeared in the magazine), or a one-act stage play with notations as to where and when it was produced on the stage.

Television film producers are eager for good material that can be adapted for television and they realize that the short story and the one-act stage play may offer a splendid basis for a teleplay. In fact it has been authoritatively declared that the time will come when TV producers will have to depend largely on short story writers and playwrights in order to find the immense amount of written material that will be required for the hundreds of broadcasts daily. This in the full knowledge that a TV play is here tonight and gone tomorrow! When tomorrow comes there must be a new script!

This situation may mean greatly increased profits for the story writer and the playwright, provided he is careful to retain his television rights.

When submitting a published short story or a one-act play, by all means include a brief synopsis of the material, running not more than one or two pages single-spaced typing. This in order that the editor or producer may be able to gauge whether the material fits into his requirements without consuming any unnecessary reading time.

3. The third and preferable method involves the submission of the "shooting script." By this we mean that the story or play is adapted specifically for television—the writing of a complete continuity, with camera shots, dialogue, sound, and action included.

As a rule, the shooting script will bring about double the money paid for a story outline or an unadapted story or play. It saves the producer the expense of paying a writer to do the adaptation.

The first two methods set forth above require no further explanation for the readers of *Author & Journalist*. But for the writer eager to make the most of television writing, we will endeavor to give him some knowledge of the technique of writing a shooting script.

WE have been fortunate to obtain permission from Mr. Marc Fredericks of the TeeVee Company of Hollywood to present an exact copy of a shooting script used in the production of one of its five-minute "Vest Pocket Dramas." The value of this script is that it is short enough to publish here and involves all the compactness called for in a dramatic program for television, as well as a minimum expense for production.

The form and technique used in this script are representative of the accepted form and technique used in all picture studios. If the writer uses this form he will not go wrong. Some studios have slight variations, but not important enough to be worth mentioning. I am happy to offer this as so many have approached me for a "sample script" which will give them a form to use in writing their television material.

THE ACTUAL SHOOTING SCRIPT OF CHORUS GIRL

A five-minute drama produced by the Tee-Vee Company starring
Ann Rutherford as Sandra and Virginia Hewitt as Corinne

FADE IN

1. INTERIOR. NIGHT CLUB DRESSING-ROOM. NIGHT.

This is the chorus girls' dressing-room in one of the biggest night clubs. Makeup boxes are scattered across the dressing tables, pieces of costume are draped messily across the backs of chairs, a flimsy brassière lies on the floor. The garish white light from the makeup tables reflects into the mirrors, which are all but obscured by snapshots, notes, and souvenirs. The quiet of the room is suddenly shattered as the door flies open. Two scantily clad girls come in.

SANDRA CARLTON

(angrily, as she sits down at the makeup table)
That dumb jerk! If he tries that once more I'll belt him one.

(to her companion)

Who does he think he is anyway?

CORINNE MAYBERRY

(Remains standing just inside door)
Take it easy, Sandy. After all, Otto owns this place, and feels he's entitled to *some* liberties.

SANDRA

Not with me he ain't! And don't call me Sandy! My name's Sandra.

CORINNE

I *beg* your pardon. I didn't mean to offend. You're really in a mood, aren't you?

2. CLOSE UP SANDRA

She turns slowly to Corinne. There is a venomous look in her eyes.

SANDRA

(deliberate anger)

Look, honey, why don't you mind your own business?

3. CLOSE UP CORINNE

CORINNE
(hurt and baffled)

What's the matter with you, Sandra? I was just trying to be nice. We both have to work for Mr. Otto . . .

CUT TO:

4. MEDIUM SHOT OF BOTH GIRLS

On the words "Mr. Otto," Sandra jumps up and wheels toward Corinne. She walks to her while she speaks and comes to a halt face to face and with hands on hips.

SANDRA

(furious, mocking)

Mr. Otto . . . Mr. Otto. I think you'd better pay more attention to your dancing than to Mr. Otto.

CUT TO:

5. CLOSE UP SANDRA

FEBRUARY, 1953

SANDRA

While we are on the subject of Mr. Otto . . . what kind a play is this you're making for him? You're not his type, dearie . . . I know!!

6. MEDIUM SHOT BOTH GIRLS

They remain in same attitude as previously.

CORINNE

You're not very consistent. A minute ago you were complaining about Otto and his liberties? And now you sound absolutely jealous.

SANDRA

Just listen to me . . . If you have any ideas about . . .

CORINNE

(Interrupting)

Look, you—nobody tells Corinne Mayberry what to do or what not to do—

SANDRA

"Corinne Mayberry"—my eye!

7. CLOSE UP CORINNE

CORINNE

Now just what's that supposed to mean?

8. CLOSE UP SANDRA

SANDRA

I'm just a little tired of that "Corinne Mayberry" routine. What's your *real* name, sister?

9. MEDIUM SHOT BOTH GIRLS

CORINNE

What makes you think that's not my name?

SANDRA

Because you're not the type to be working in a place like this as a chorus girl. There's something fishy about you. You can't *dance* to start with . . . and you're too educated and highfalutin.

CORINNE

(Defensively)

Well, I . . . I'm writing a story.

10. CAMERA SHOOTS ACROSS CORINNE'S SHOULDER TO SANDRA

Sandra smirks and then throws back her head and laughs with forced sarcasm.

SANDRA

Oh brother! You c'n do better than that. Writing a story . . . hah! I suppose that was research out there, with "Mr. Otto this" and "Mr. Otto that"! I think I've got you pegged, sister . . .

The argument is interrupted by loud knocking on the door.

CUT TO:

11. ANOTHER ANGLE

As a voice comes from off-stage both girls react.

VOICE (off-stage)

O.K., girls—hit the boards! Last number... Both girls stand fixed, glaring at each other for a moment and then Corinne, seemingly the more upset of the two, turns on her heel and flies out the door.

12. CLOSE UP SANDRA

Sandra stares after Corinne a beat and slowly her expression tells us that female machinations are at work. With a nasty little smile she murmurs to herself:

SANDRA

O.K., sister—I know how to scuttle your kind . . .

DISSOLVE TO:

13. INTERIOR DRESSING ROOM. NIGHT.

After a beat the door flies open and several of the girls in scant costume, tumble into the room—they are leg-weary and beat. Sandra and Corinne enter.

SANDRA

Ever see such a dead crowd? They must have been sittin' on their hands.

NASTY GIRL

The only time you ever get applause is when it's so cold out there the poor suckers try to keep warm.

SANDRA

Very funny, bird brain!

Sandra slowly slides over to Corinne, CAMERA TIGHTENING ON THE TWO

SANDRA

What are you doing tonight, honey?

CORINNE

Nothing—

SANDRA

(With meaning)

Really . . . ?

CORINNE

(Flatly)

Really . . .

Corinne turns away from Sandra and starts undressing.

DISSOLVE TO:

14. EXTERIOR STAGE DOOR ENTRANCE.
NIGHT.

A lighted globe with the words STAGE DOOR printed in bold black type hangs over the door. Two men are standing near the door, waiting—one of them stout and elderly—"Daddy." Suddenly the door pops open and Corinne pops out. Daddy moves up to her.

15. MEDIUM CLOSE UP DADDY AND CORINNE

DADDY

How about a little snack before we go home?

CORINNE

(sighs wearily)

Not tonight, popsie—I'm absolutely exhausted. Why don't we go home? You tuck your little baby in—then maybe I'll have a little midnight snack in bed.

DADDY

That sounds even better—let's go.

DISSOLVE TO:

16. INTERIOR PLUSH LIVING-ROOM.

Starting on a CLOSE SHOT of Mrs. Winfield Phelps, an obviously well-bred, well-to-do woman. Her composure is somewhat shaken at the moment. She holds a cup of tea motionless in her hand. She is speaking with difficulty:

MRS. PHELPS

(serious, but not angry)

I . . . I hardly know what to say, Miss . . . Miss . . . ? Sandra is revealed as the CAMERA PULLS BACK and she supplies her name.

SANDRA

Carlton . . . Sandra Carlton.

MRS. PHELPS

Yes—yes, of course, forgive me. I'm just a little upset.
(She leans forward a little)

If you don't mind, I'm curious about one thing.

SANDRA

Yes—?

MRS. PHELPS

Why have you gone to all this trouble to bring this distressing news to my attention?

SANDRA

(a little flustered)

Well—I—uh, I can't rightly say. I just think that a good woman like yourself deserves better than to be treated the way you have.

MRS. PHELPS

(curious)

How did you find out the man was my husband?

SANDRA

(more confident . . . getting into her story)

The other night . . . right after the show. I happened to be right behind this—this Corinne as I left the club. I saw Mr. Phelps there waiting beside the car . . . Of course, I didn't know it was Mr. Phelps then.

MRS. PHELPS

(raised eyebrow)

And how did you find out it was Mr. Phelps?

CUT TO:

17. CLOSE UP SANDRA

She is eager to explain, and to clear up the suspicion she sees in Mrs. Phelps's eyes.

SANDRA

(swallows)

That's what I'm tellin' you. I just wrote down the license number of the car and checked it with the State Motor Vehicle Department.

18. MEDIUM CLOSE UP OF MRS. PHELPS

MRS. PHELPS

(smiles)

As simple as that.

She places her cup on the table and her expression changes from a smile to business.

MRS. PHELPS

I hope you won't take offense, my dear . . . but I suppose you are seeking some reward, or reciprocation for this information?

19. TWO SHOT. CAMERA FAVORS SANDRA

SANDRA

Oh, no, nothing like that.

She pauses, and then quickly:

Of course I know that you and Mr. Phelps are very respected people in this town, and you carry a great deal of influence, and...well...

(blurt out)

Well, I think that girl should be fired from the club!

MRS. PHELPS

But having her discharged won't help matters.

SANDRA
(righteously)

Well...it'll teach her a lesson. Besides, she's very unpopular there with everybody except...

Sandra, realizing she is talking too much, makes no attempt to continue. Mrs. Phelps rises and moves toward the door as

CAMERA PANS WITH HER

MRS. PHELPS

Thank you very much, Miss Carlton. If you'll wait here, I'll have the car brought around to the door. It's a long way from here to the club.

SANDRA

But what about—?

Mrs. Phelps does not reply as she moves out of scene. We hear a door close. Sandra shrugs her shoulders and turns to look in mirror.

20. MEDIUM CLOSE UP SANDRA

As she stands looking off into mirror she hears door open and turns.

21. LONG SHOT ACROSS ROOM TO DOOR FROM SANDRA'S ANGLE

Corinne Mayberry has entered the room and starts toward CAMERA when she sees Sandra and stops in surprise.

CORINNE

Sandy! I...I mean Sandra. What are you doing here?

Sandra walks toward Corinne and CAMERA FOLLOWS until they end up in a CLOSE TWO-SHOT. CAMERA still favors Corinne. Sandra speaks as she moves to Corinne:

SANDRA
(furious)

Why, you little... You're worse than I thought! Coming right into their house. Right under her nose! As she finishes speaking Daddy enters room and comes up close to Corinne.

22. THREE SHOT. (FAVORING CORINNE)

CORINNE
(hurt, but quietly)

Sandra, I—I don't know what you mean, or what you want of me, but *this is my home*. I live here with my father and mother.

FADE OUT

THE END

Comment by Mr. Heath

Below are brief definitions of the terms used in the above teleplay. It should be noted that in Scenes 1, 11, 13, 14, and 17, the type of camera shot is not designated. In these scenes the placement of the camera and the angle of the shot are left to the discretion of the director.

Fade in: This means that the picture appears gradually on the screen until in full focus. A *fade out* is the reverse—a gradual blanking out of the picture. A *fade in* is always used to open the program, and a *fade out* to close it.

Dissolve: Much the same as a *fade* except that as one picture is blanked out another one comes in over it. Dissolves are used in motion picture shooting scripts wherever there is a transition or lapse of time; although where there is a long lapse of time, a *fade out* and *fade in* may be used.

Long shot: A comprehensive view which can take in considerable character activity (including heads and feet of players) and a full view of an interior scene. With exterior scenes it can include a number of buildings, a street, ship at sea, etc. Ordinarily used to establish the locale of the play.

Medium shot: A much closer shot than a *long shot*, although allowing for character action showing the upper portions of the bodies of the players. This shot can encompass a group of people if necessary.

Medium close shot: Generally restricted to portraying the players from the waist up, and can include several persons.

Close up: Takes in the head and shoulders of a player. Ordinarily restricted to one person but if the grouping is close enough can include two people, seldom more.

Two shot. A close up or medium close up of two persons.

Three shot. A medium close up of three persons.

"Camera pans" (see scene 19): Meaning that camera head only is turned to follow a character as he moves from left to right or *vice versa*. The camera being mounted on a swivel makes this an easy maneuver.

Space will not permit going into camera movements and production details, but the above camera shots are the ones ordinarily used in all shooting scripts.

I do hope that the technique offered here so briefly will whet the appetite of the aspiring television writer and offer him an incentive to make a more thorough study of this fascinating form of writing. He may rest assured that a long and fruitful future may lie ahead of him.

There's no one way to INTERVIEW

Fit your technique to the man you're talking to, advises a writer of outstanding success with fact articles

By RALPH FRIEDMAN

IF I have read one article on how to interview people, I have read a hundred. Or so it seems. And when I compare the articles, what adds up is nothing more than a mass of contradictions.

One writer says: Ask pointed questions and write down concrete answers. Another advises: Get the respondent to talk, pull out a pad after a few minutes, and start writing—and keep on writing to the end, even though much of what is spoken is unimportant. A third puts his successful formula this way: Jot down a key word or two and as soon as the interview is over, go somewhere close by and write the whole thing up.

Would-be interviewers are advised to be as sternly probing as a detective, as gently probing as a psychoanalyst, as sweet as a dear relative, as distant as a bill collector, as—well, you name it and it's been suggested.

What the expert interviewers have been suggesting is nothing more than a methodology which they have found practicable and which they have adapted for their own usage. But the very technique some of these professionals have found workable would be shunned by other competent writers as awkward and unwieldy.

As one who has interviewed, as a newspaper reporter and freelance writer, hundreds of people and has listened to thousands of personal stories (four years in the army and some long sea trips and several years as a migratory worker were a great education), it seems to me that there is no pat method, nothing you can read and automatically apply.

Basic psychology teaches us that there is no response without a stimulus and no stimulus which does not evoke a response. An object gains social meaning only in relationship to a human reaction. In interviewing someone, the interviewee, because he has something to say, is the stimulus and you, the writer, are the response. When you ask your questions they become the stimuli and the response is given by the man or woman you are questioning. And so it goes—each affecting the other in an intricate piece of interaction.

What I am trying to say is simply this: No man is so cold as not to be unaffected by another in the course of a personal interview. And each man's reactions affect the other. Which makes interviewing, above and beyond everything else, a unique personal experience

rendering tritely mechanical any written set of laws.

When you interview someone you don't put your personality aside. What you are shows through every question, every nuance of speech, every gesture, the way you listen. So the best thing you can do is not to pretend to be as neutral as air: be yourself, and learn as you go along.

What questions to ask and how to ask them comes from long interviewing experience; everybody is clumsy or inept at first. (I mean in relation to a story with real meat in it.) But there is something that can never be gained by textbook reading or listening to advice, and that is the one thing which in the final analysis distinguishes a great reporter from a run-of-the-mill one, no matter how clever the latter may be.

That one thing, which to a few fortunate people seems to come so naturally and to most others comes so painfully, is a sense of empathy—rapport in its deepest meaning, the ability to "get inside" people, to put yourself in their boots, to feel as they do, to—even though for a brief process—rationalize their actions as they do. Some people consider a sense of empathy to be intuitive—whatever that is—but I think it is based on social understanding, sympathy for people, an awareness of their problems, a bond of equality.

For myself, I consider that I am capable of committing the foulest deed ever perpetrated or the noblest act of our age. I shall do neither, you can be sure, but the feeling is there. And it is this feeling which, while I am everlastingly curious, prevents me from being shocked by the actions of my fellow men. Should the most respectable woman in our town suddenly, at high noon on Main Street, rip off her clothing and dance in the street, I would not stand aghast. I would simply realize that there were some very important things we did not know about her which had been eating inside her for a long time.

When I see an illiterate farmhand pass me on the road, I think: If someone told me this evening that this field laborer had painted a picture worthy of Van Gogh, I would only say: "It is certainly possible."

Once, in a Mexican jail, I interviewed a notorious dope smuggler and killer. We sat together on a tiny bench, our knees touching

and our shoulders against each other's. For several hours we talked and as he recounted his experiences I, in my mind's eye, was at his side, his compatriot. I was also (and I suppose every interviewer ought to have a split personality) noting inaccuracies, omissions, contradictions. When he had told me his whole story I returned to checking the facts. Then I asked him a question no one had ever dared ask him: Didn't he realize how many lives he had ruined with his dope smuggling?

I am sure he would not have replied as fully as he did if he had not felt some sort of bond between us. And I would not have asked the questions I did if I had not felt that sense of empathy. Where I feel I cannot "get inside" a person I simply stay away from questions which might be considered indelicate.

Another time, I was working on an industrial story through an advertising agency. For weeks I had been trying to get the executive who handled the account to accompany me to the plant; he had made it clear there would be no interview without his presence. Finally I said: "Look, give me an hour, no more. I know you're tied up with a million things but one hour won't kill you!"

He agreed and we drove to the plant. Along the way he cautioned: "Don't feel bad if you don't get anything. The subject is very technical and you might not be able to understand what the owner is saying. And right now I've got too many irons in the fire to give you any more time."

When we reached the plant I closely observed the owner as he talked to his secretary. In those few minutes, before he turned to us, I realized that he was a plain person, a simple guy who had struggled hard to get where he was and who didn't like fancy airs. I knew we would get along.

Well, the owner talked so much and we had such a pleasant time that the hour spread to another hour and still one more. When we left I had enough information for a good story.

Driving back to town, the executive said: "If I hadn't seen it I wouldn't have believed it. I don't see how you got that man to talk so much and go into such detail. He's generally reluctant to discuss things even with me."

I thought: Maybe reluctant to talk to you because you try to impress him with your knowledge. I appreciate him for the beauty of his simplicity in explaining complicated mechanisms.

For most interviews no sense of empathy is required, but if you have it a casual, superficial story might turn into a meaningful, deep one.

No one, of course, ever really knows how any interview will turn out. I have questioned people for hours on end and seemingly got no place, then, as I was ready to leave, I was asked to have a cup of coffee or shown some hobby of the person, and from then on, speaking only as human being to human being, the

ODE TO EDITORS

By ROGER W. DANA

Editors are funny guys, so hard to understand. It's difficult to figure them, to know what they demand. I rack my brain both night and day on stories, sketches, verse, but all it ever gets me is a bare and empty purse. My friends and my relations, they all think my writing great, but editors are different—my work they seem to hate. But I am not discouraged; every dog must have his day. It's bound and sure to happen: some day I'll write for pay. Somewhere there's an editor, just one that has a heart; he'll buy my stuff and I will say, "That guy gave me my start."

interviewer-respondent phase having been abandoned, the real story came out.

The method of interviewing anyone depends upon the situation, the story you are after, the interviewee, and the bond you can establish between you and him. There is no standard approach. In my early writing days I found that people who were uncommonly friendly toward me at first sight clammed up after a few minutes while those who seemed impossible to communicate with and who scared other reporters away opened up after a while and talked at length. Now I get much better results from the first group, simply by acting much more formal than usual—at the same time remembering that each man is an individual in his own right.

There are people with whom you can take out a pad of paper and keep writing. But others resent this approach. I do. Once I made a trip around the world and, as a result, was interviewed several times. The reporters who disquieted me were those who urged me to keep talking while they wrote on. I was sure they weren't getting what I said, as the articles later proved.

Sometimes you can get a good story by telling the interviewee: Look, I'm stupid on this score. I don't know anything about it. You'll have to talk to me like you would to an eight-year old.

And sometimes you had better be very well versed on the subject because the first sign of ignorance of the interviewee's work or basic elements in his field is enough to bring the discussion to an abrupt halt.

Sometimes you can press people and sometimes they will throw you out of their house for it. Sometimes you must never disagree and sometimes you can argue violently. Once I sat in the office of a tough, callous business official and listened to a lecture in reply to each question I put to him. Somewhere along the line I felt I "had his number" [Continued on Page 30]

From a wealth of experience Caroline Clark tells

How to Write for TEEN-AGERS

IF you think teen-agers are "just" a bunch of youngsters; if you think most of them are unbearably silly, the majority are headed for the bad place on a bob-sled, or on the whole they've "simply darling," don't read this piece. I'm going to tell herein what I know about writing for that age group and I think you'd be happier and more successful aiming your talents in another direction. No hurt feelings? Fine! Goodby.

Now that all those people have gone, I'm overcome with embarrassment at having used such high and mighty tactics. I don't know all there is to know about writing for teen-agers. It's just that I have a strong conviction, based on experience writing a column and other material for teen-age girls, that it takes a reasonable amount of empathy tempered with a satisfactory measure of objectivity to turn out acceptable material for adolescents. I also believe that if you're "in tune with" this kind of writing you'll know it, and if you aren't you'll soon find it out.

The following suggestions would have helped me, so perhaps they're worth your consideration. In general, they apply to writing fiction and fact features, as well as self-help articles.

First, the *don'ts*. They piled up alarmingly as I felt my way along.

1. Don't write down to your teen-age readers. Both the youngest and the oldest of them have many interests in common, so it's possible to draw the majority in at the same time. What I'm shaking my head at is the failure to maintain a proper respect for dignity and intelligence, regardless of age. If, in a fit of fatigue and impatience, you slide into one of those after-all-they're-just-a-bunch-of-kids moods, Trap No. 1 has got you.

2. Don't try to get by with sloppy writing. The mood just referred to begets this error, also. Copy for teen-agers should be polished as carefully as that for adults. The right word, the most effective phrase, the proper emphasis, pace, rhythm, style—all these deserve your best efforts. The impact of your piece, as well as its readability, depends upon such details. Besides, no editor would lower the prestige of his magazine by printing careless copy.

Caroline Clark has written many stories with teen-agers as principal characters. They have appeared in Collier's, Chatelaine, the Toronto Star Weekly, Western Family, and other magazines. She has had numerous articles for teen-agers in the David C. Cook Publications and elsewhere. For several years she conducted a girls' column in Household. Mrs. Clark and her husband live in Arkansas. He likewise is a writer.

3. Don't write over your readers heads. More specifically, don't wax too philosophical, use words your average reader won't understand, or press a point of view that only greater maturity can make clear.

4. Don't use a preachy tone. True, you'll do some moralizing if your purpose is to correct and improve, to stimulate, encourage, and challenge—but stay strictly away from soap boxes.

5. Don't strike a just-between-us-kids note. You have definitely fallen into this pit when you're coy, cozy, or cute. A judicious use of teen-age vernacular will liven up your copy but an overdose is fatal. And don't get down on a chummy level with respect to dating and similar matters, hoping thus to establish an "I'm on your side" relationship. (Not that you'd be so shabby and insincere!)

6. Don't use clichés or outdated slang. Fresh phrasing does the trick, and writing that rolls rather than lumbers.

7. Don't sound off about "when I was a girl." Better to leave the olden days right up there on the shelf than to be assigned that uncomfortable perch yourself. And remember, even the 1940's are days of yore to a teen-ager.

8. Don't drag in your daughter, your son, or even your Aunt Maud. Build your case around a Gretchen, or Pat, or Sue, who might be found in any high school, or an Aunt Maud who might fit into anybody's family circle.

9. Don't oversimplify. If shyness is your theme, don't tell your readers to be like Jane, who just relaxed and had fun. You've got to dig deeper than that. You might have to dig into your own painful past, even the past as recent as last Tuesday.

10. Don't drool. Teen-agers may go all out for mush, gush, and sentimentality sometimes, but they'll turn up their noses if you do. Worse, they'll probably snicker.

Many of the *do's* have just been arrived at by the reversal process. With further reference to the positive:

1. Be constructive. Articles should have *you* appeal, and self-help material should end with a definite "So . . ." As for fiction, not all stories must end with a moral, of course, but certainly they should throw their weight on the moral side.

2. Be specific. Whatever your theme—shyness, sportsmanship, family relations—dramatize it. "Joyce looked at Henry and Henry looked at her and neither of them could think of a word to say." (You take it from there. It's not easy!)

3. Be fair. Situations that have been deliberately distorted to make a point or to save beating your own brains out won't be accepted by teen-agers as true to life.

4. Keep up with the times. Standards may be enduring. Customs aren't. Neither are they the same everywhere. A certain degree of flexibility is imperative if your writing is to click with modern youngsters.

5. Keep your teen-age readers firmly in mind. Your copy will be read by parents, grandparents, teachers, and maiden aunts—people of all ages, both sexes, and violently clashing opinions about what young people should read and how they should behave. You couldn't possibly please them all, so forget them. Just do the best job you can for these teen-agers.

6. Keep your adult perspective. The difficulties of adolescence are many and real, but young folks tend to make major crises out of minor dilemmas. It takes a bit of doing to put ourselves in their place and at the same time speak from experience, but it has to be done and it *can* be.

If you freelance, study the magazines and papers published for young people. You'll find a wide assortment on your newsstand shelves, and editors of religious publications will send sample copies

in return for postage. Rates of payment vary from low to excellent. A department in a magazine or a syndicated newspaper column pays best of all, but chances are you'd have to make a name for yourself in this field of writing before you could land such a contract.

The kind of work we've been talking about is immensely rewarding, though, over and above the good hard cash you'll receive for it. The letters you'll get from readers will do the very things for you that you've been trying to do for those teen-agers. They'll stimulate, challenge, and inspire you. And call forth many a chuckle and more than a sprinkle of tears. There's small danger that even the warmest words of praise will give you the Big I. On the contrary, they'll make you feel even more humble because you'll know how much of what you say is just hopeful fumbling. And your own faults and vices will plague you more because you'll always be asking yourself, "What would my teen-agers think of me?"

If you write for teen-agers give them your best, and your best will get better all the time.

Nature Writing for Children

By MARY COLLIER TERRY

I WAS a queer child. My mother thought so because one day I overheard her saying to a neighbor, "She's the most peculiar child I've ever seen. I don't know what is to become of her. I hear her in the flower garden talking to herself. Why she insists on keeping a snail for a pet, I'll never know!"

What my mother didn't know was that to me every flower was another person. The snail and I were very good friends. I knew his language. I could talk with him.

The queerness must have stayed with me. It was years later and I was a teacher of small children. When Jimmy brought in a turtle, when Sally brought the cocoon, little stories came to my mind easily. Billy wanted to know where I had read the stories because he wanted to read more about all the little creatures. I couldn't tell him where to find them because they were not in print. That is when my nature writing started. Little Billy had to have some nature stories to read. Real stories, not just things "teacher made up."

As to sources and subjects for nature writing—it's a big Outdoors! I need go no further than my own backyard to find a snail near the foot of the big oak tree. I did, too, and "Sally Snail and the Silvery Trail" was the result, which a children's magazine bought and published. Through my backyard to the flower garden. I find "Flower Fairyland," the story of the flowers I talked to as a child. I go to the woodland—Great Shady Forest I call it in my stories. The subjects I find in that lively, mysterious world are so many. Birds, squirrels, rabbits. Speaking of rabbits, let me tell you about my rabbit, Little Big Ears. Nature stories stand a better chance of being published in

book form if there is a connecting link between the stories which will finally be chapters. There should be the same "main character" in each story. Little Big Ears is my main character. Though it be a story about a raccoon, my rabbit is there hopping around, putting in his say-so.

Let me give you a word of caution. The simple nature article has been overworked. The commonly known wonders and facts of nature have been written to death. Let us take for an example the social life of the busy bee or ant. If you should use the ant and bee as subjects—and I wouldn't discourage you from using them, I've used both and sold the stories—you must consider them from new angles. For my ant story I took one little ant from a colony of hundreds and let him have an adventure. At the same time I tried to picture his social life in the colony. I called that one, "Andy Ant Was a Brave Soldier."

My bee story was something of a tragedy. It happens to have one of my rare unhappy endings. Sticking to true facts, my old queen bee had to die. She was the Forgotten Queen. I hope I tempered the sad ending by bringing forth the lovely new queen.

I mentioned sticking to true facts. Here, perhaps more than in most forms of writing, accuracy of facts counts. Youngsters amaze their elders with their natural knowledge of the world around.

Neither can you fool the editor! I am glad for an experience along that line, though at the time I was inconvenienced. I mentioned in a little story that my hero, who was a frog, ate bean beetles. A letter came back from the editor telling me that she liked my story but her published stories—

nature stories—must be factually correct. She wanted to know if frogs really eat bean beetles. At the moment I could think of no proof except that my father, who was an old-time gardener, said so. I searched all my frog material, nature books and articles. Finally I found an article by a well-known nature writer verifying the bean beetle statement. This I hurried off to the editor. She was satisfied and since then has never questioned my facts. Nevertheless, I keep prepared with proofs!

To keep up-to-date with my nature writing and to have the little known facts close at hand, I have a "nature file." It is one of those pocketed cardboard cases you buy at the five-and-ten with all the pockets lettered from A to Z.

The pockets in my file are bulging—stories, articles, pictures, anything relating to the subjects. Take B as an example: birds, bees, beavers, and other B subjects.

In a notebook I have my material classified for ready use. Under the heading, *Beaver*, there are names of books, articles, notes I've jotted down from time to time, a title I would like to work on with maybe a brief outline. I leave space because

my notes are never completed, always in the process of being added to.

Children's magazines, Sunday School papers and educational publications consider nature writing for children. Some have special nature departments. Some publications like the story form, others prefer the straight nature article. In my experience with children, teaching and conducting story hours, I find that they seem to like best the story where true nature-science facts are interwoven with a story.

In the story, the living things, even trees and flowers, are personalized with plenty of dialogue. The facts sneak in.

If it is an article, it will be straightforward writing dealing with unusual nature facts. *Jack and Jill* prefers this type. If the articles are to be short—and children's articles should be short, 200 to 1,000 words—I suggest a series carrying out some particular idea or plan. Homes of the small creatures would be an idea. Write several letters to editors you think would be interested. Outline your series; even enclose one of the little articles.

A great nature writer said, "Face to face with nature, we are face to face with God." There have been other great nature writers. If they see so much, then I am glad I see a little.

JUVENILE MARKETS

THE writer who knows young folks and sympathizes with them can find a ready market. Generally the pay is not so high as for adult writing—but the competition is less.

The successful writer of short juvenile material may graduate to the children's or young people's book field. Or he may go on to adult writing, where he will find his experience invaluable, especially in fiction in which young characters appear.

One caution: A writer should exercise as much care in writing for children as for older people. Careless, dull, or tongue-in-cheek manuscripts will be instantly rejected. The editor of juvenile publication is constantly alert to giving his readers what will be best for them.

In addition to the specific markets here listed, many farm papers and daily newspapers have small departments for children. Occasionally it is possible to sell a unique feature or series for boys and girls to a magazine, particularly in the women's or the home service field. For this sort of thing the writer must depend on his own ingenuity and salesmanship inasmuch as the typical editor is very reluctant to undertake juvenile material.

In the list the frequency of publication and the single copy price appear in parentheses; as (W-10), weekly, 10 cents. *Acc.* means payment on acceptance; *Pub.* payment on publication.

GENERAL YOUTH

American Farm Youth Magazine, Jackson at Van Buren, Danville, Ill. (M-25) Outdoor, rural, modern agricultural articles 100-1000; adventure, mystery, action short stories 1000-4000; adventure novelettes 6000-12,000; jokes, short stories 100-350. Robert Romack. 1c up, photos 50c to \$2. *Pub.*

American Girl (Girl Scouts), 155 E. 44th St., New York 17. (M-25) Girls, ages 11 to 17. Action short stories to 2500; articles, 500-2000; short-shorts, to 1500; 2-6 part serials, mystery, family life, sports, adventure, historical, dealing with young people's problems. Esther R. Bien. 1c up. *Acc.* 1st serial rights only.

American Junior Red Cross Journal, American National Red Cross, Washington 13, D. C. (7 issues). Articles and fiction on personality development slanted to interests of teen-agers. Guidance themes currently being emphasized. 1200-1800. Mrs. Lola S. Johnson. Nominal rates. *Acc.*

Asia Calling, Box 853, Santa Monica, Calif. (M-25) Articles on customs and culture of Oriental countries, 1000-3000; stories of adventure in Asiatic countries, to 6000. Mary Ellen Hawk Saunders. No payment.

Boys Life, 2 Park Ave., New York 16. (M) Boy Scouts publication. Ages 14 to 18. Outdoor adventure, sport, mystery, achievement short stories 3500-4000; serials 3 to 4 installments of 4000-5000; cartoons. Harry A. Harchar. 3c-5c. *Acc.*

Compass, Parents' Institute, 52 Vanderbilt Ave., New York 17. (10 issues a year—35) Short stories, 2000; short-shorts, 1500; novelettes 10,000-12,000; articles on self-improvement, personality, parent-child relations; cartoons. Claire Glass.

Open Road, 1475 Broadway, New York 18. (M-20) Primarily for teen-age boys but read by their parents and sisters. 1-2 fiction stories per issue, with chiefly illustrated features on outdoor activities, true adventure, sports, science, career opportunities, amusements, celebrities, education and inspiration, far-away places. Most work assigned to regular contributors; accepts work of unusual interest or quality from small number of new writers. Overbought in most categories. Rate according to quality. *Acc.*

Seventeen, 485 Madison Ave., New York 22. (M-25) Light and serious fiction from short-short to serial length about teen-agers and growing-up experiences. Alice Thompson, Editor-in-Chief. Bryna Ivens, Fiction Editor. Good rates. *Acc.*

Treasure Chest, 38 W. Fifth St., Dayton 2, Ohio. (Semi-M-10) Action-filled fiction 1500 serials to four parts; factual scripts, especially on scientific subjects, interesting to 6th to 8th graders—must be strictly accurate. No "super" or "fantastic" material. This magazine is distributed in classrooms. Joseph G. Schaller. Stories \$55 each; art work \$30 up. Acc.

World Youth, El Quito Road, Los Gatos, Calif. (M-28) Authentic adventure fiction 2000-10,000 with foreign characters and settings. Friendly attitude essential. 1c up. Acc.

YOUNGER READERS

American Junior Red Cross News, American National Red Cross, Washington 13, D. C. (7 issues) Stories slanted to elementary school ages, under 600 for primary readers, 600-1500 for others. Mrs. Lois S. Johnson. Nominal payments. Acc.

The Canadian Red Cross Junior, 95 Wellesley St. E., Toronto 5, Ont., Canada. (M-5) Stories, 500-2000, for 6-12 age groups; articles of informative type 500-2000, 10-14 age group. Photos. Muriel Upchurch. 1c to 1c, within month.

Child Life, 126 Federal St., Boston. (M-28) Short stories, 800; plays for children 4-9; articles, picture-stories; very short humorous verse. Photos. Mrs. Adelaide Field. 3c. Pub.

Children's Activities, 1018 S. Wabash Ave., Chicago 5. (M-Sept. through June-50) Seasonal short stories all age levels to 12; serials for children 3 through 12 (each chapter a complete episode). Frances W. Marks. 2c and up by arrangement with author. Verse. 50c a line.

Children's Playmate, 3025 E. 75th St., Cleveland 4, Ohio. (M-15) Stories to 1800 for children 10-12; varied subject matter with some emphasis on foreign settings. Esther Cooper. 1c. Acc.

Hi! 25 Groveland Terrace, Minneapolis 5, Minn. Fiction to 1500; articles, especially on hobbies, to 1000. John S. Gibbons. Around 1c. Acc.

Highlights for Children, Honesdale, Pa. (M) Vivid stories, not over 950 words, with suspense to the end; some good short verse; novel things to do; for children 2 to 12. Seasonal matter preferred. Dr. Garry Cleveland Myers. 2c. Pub.

Humpty Dumpty's Magazine, Parents' Institute, 52 Vanderbilt Ave., New York 17. Short material—500-1000 words—some for reading to young children, some to be read by boys and girls themselves. Harold Schwartz. Query.

Jack and Jill, Independence Sq., Philadelphia 5. (M-25) Juvenile fantastic and realistic short stories, to 2000; serials (installments not over 1800); Tiny Tales, 500-700; brief how-to-do and how-to-make; verse. Mrs. Ada C. Rose. Acc.

Junior Arts & Activities, 542 N. Dearborn Parkway, Chicago 10. (M during school year-50) Articles on creative arts and crafts projects for schools; photos and examples of children's work with art projects. Dr. F. Louis Hoover.

Junior Post Ticker, 233 Main St., Huntington, L. I., N. Y. Fiction to 1000 for children 6-12 years. 2c. Acc.

Story Parade, 200 Fifth Ave., New York 10. (M-35) Strong well written stories for children 7-12, 1000-2500. Barbara Nolen. 2c. \$15 minimum. Acc.

RELIGIOUS PUBLICATIONS

YOUTH

Builders (Evangelical Press), Third & Reilly Sts., Harrisburg, Pa. Short stories with clean-cut characters for youth 18 and over, to 1500. Raymond M. Veh. \$5 a story. Acc. Releases supplementary rights.

Classmate (Methodist Publishing House), 810 Broadway, Nashville, Tenn. (W-5) Young people 15 and over. Short stories, serials, articles, poems. J. Edward Lantz.

Conquest (Nazarene Young People's Society), 2023 Troost Ave. Box 527, Kansas City 41, Mo. (M) Particularly interested in good dramatic short stories, 2000-2500 with wholesome and natural religious content; also illustrated articles with pictures of good quality for reproduction; and some shorts—definitely spiritual, but not "preachy." Age level, late teens and early twenties. J. Fred Parker. 1c; poetry, 10c line. Acc.

Council Fires (Christian Publications, Inc.), Third & Reilly Sts., Harrisburg, Pa. (W-\$1.20 per yr.) Interesting stories for high school and college-age readers, 2000-5000. Must contain a definite spiritual lesson or gospel message, but not be preachy. Buys no articles, shortstories, fillers, poems, jokes, drawings. Address: MBS, to Eileen Davis, 260 W. 44th St., New York 36.

Forward (Presbyterian Board of Christian Education), 930 Witherspoon Bldg., Philadelphia 7. (W) Young people 18 to 23 years. Short stories 3000, serials 4 to 8 chapters, 3000 each; religious and nature poetry; authoritative nature, biographical articles 1000, with 8x10 inch glossy prints. Catherine C. Casey. 1c up. Acc.

Front Bank, 2700 Pine Blvd., St. Louis 3. (W-\$1.25 yr.) Home interest stories, articles with religious, educational, social implication, from 1500-2500 words, of interest to older youth and adults. Articles with photos; some poetry. Ray L. Henthorne. 1c. Acc.

Horizons (Brethren Publishing House), 16-24 S. State St., Elgin, Ill. (W) Young people 13 to 24 and older. Low rates. Acc.

Power (Scripture Press), 434 S. Wabash Ave., Chicago 5. Stories from real life and personal sketches, 1700; short stories, 1500; serials, 2- or 4-part, 1500 each; anecdotes; all showing that first-century Christianity really works today. Don't preach. James R. Adair. 1c, after first of month.

Sunday Digest (David C. Cook Publishing Co.), 850 N. Grove Elgin, Ill. (W-5) 16-page paper for young adults and adults. Fiction with good moral tone, but not preaching to 2000. Articles to 2000 about helpful activities of individuals or groups. Anecdotes. Short verse. Iva S. Hoth. 1 1/2c up. Verse 25c line. Acc.

The Victorian, Lackawanna 18, N. Y. (M-28) Primarily adult magazine but uses material of interest to boys and girls of high school age and over. Stories, articles, cartoons, photos with captions. Fillers 50-250. Robert K. Doran. 1c-5c. Acc.

You (Unity School of Christianity), Lee's Summit, Mo. (M-25) Character-building fiction, articles, and interviews to 2000. Verse. Newton Lewis.

Young People (American Baptist Publishing Society), 1701-1703 Chestnut St., Philadelphia 3. (W) Young people over 18. Short stories 2000; serials 4-16 chapters, 2000 each; religious, fact, hobby, how-to articles, preferably illustrated, 100-500; news articles about young people; verse, high literary standard; short stories. Acc.

Young People's Paper (American Sunday-School Union), 1816 Chestnut St., Philadelphia 3. (W) Late teen ages. Interdenominational feature and inspirational articles to 1500; short stories 2000; fillers 500. All articles and stories must present some phase of Bible truth. 1c; verse 50c stanza. Acc.

Youth, 1505 Race St., Philadelphia 2. (Bi-W) Stories on problems and experiences of young people, 700-800; articles with youthful and newsy slant 800-1000; puzzles; cartoons; photos. Herman C. Ahrens, Jr. \$3-\$5 per 1000 for articles; \$3-\$4 per 1000 for stories. Acc.

Youth (section of **Our Sunday Visitor**), Huntington, Ind. (W) Articles of general interest to young people 16 to 25 years. 700 P. A. Fink, Paul Manoski. 1c up. Pub.

Youth for Christ Magazine, 220 W. Monroe, Chicago 6. (M-20) Interdenominational, slanted to upper high school and college ages. Short-short stories to 1000. No verse. No articles at present. Cartoons slanted to college age. Ken Anderson. Stories \$20 each; cartoons \$5. Acc.

EARLY TEENS

Boys and Girls

Friends (Otterbein Press), Dayton 2, Ohio. (W) Boys' and girls' moral, informational, inspirational articles, 100-1200; short verse; fillers. P. R. Koontz. 1c. Acc.

Teens (American Baptist Publishing Society), 1701 Chestnut St., Philadelphia 3. (W) Boys and girls 14-18. Challenging, realistic short stories, preferably from Christian or social slant; 2000, boy and girl characters; serials 4-13 chapters, 2000 each; inspirational, fact, hobby, how-to-do articles, preferably illustrated. \$60. Short stories, \$15 up; articles, \$5 (inc. photos).

Teen Time, Winona Lake, Ind. Fiction, 2000-2300; only human interest articles, 1500; human interest fillers only; photos with articles; how-to-do-it pieces, with drawings. Evangelical viewpoint. 1c. Acc.

Twelve/Fifteen (Methodist Youth Publications), 810 Broadway, Nashville, Tenn. (M) Boys and girls 12-15. Short stories 3500, serials 15,000-35,000; feature articles. Rowena Ferguson. 1c-2c. Acc.

Upward (Baptist Sunday School Board), 161 Eighth Avenue N., Nashville 3, Tenn. (W) Short stories 2500-3000; articles 500-1200, science, how-to-do, hobby, personality, travel, nature, with or without photos; verse; all of interest to boys and girls 13-16. Josephine File. 1c up. Acc.

Venture (Presbyterian Board of Christian Education), 930 Witherspoon Bldg., Philadelphia 7. (W) Boys and girls 12-15. Short stories 1500 to 2500, serials 3-8 parts, articles 500-1000. Pictures, games, quizzes, poems. Aurelia Reigner. 1c. Acc.

Vision (Christian Board of Publication), 2700 Pine Blvd., St. Louis 3. (W) Fiction and articles to 2000, of interest to teen-age boys and girls; cartoons, photographs, verse. Mary Anna White. 1c. Acc.

Young Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio (W) Boys and girls, Junior high age. Short stories, 2000 maximum, with shorter lengths preferred; serials up to 1500 words per installment. Articles \$800-1000. Verse 4-8 lines. James T. Feely. Cartoons \$15, short stories \$75 up, serials \$150-\$350, non-fiction 2c up. Acc.

The Young Judean, 47 W. 63rd St., New York 23. (M-25) Stories of special interest to American Jewish young people 11-13—up to 2000 words. Norman Schanin. \$25 a story. Pub.

The Young People, R.F.D. 3, St. Peter, Minn. (W) Short stories, 1500-3000, with Christian spirit; feature articles 100 to 1500 on Bible, church, Christian life, character building, nature, biography, travel, music, rural youth work, Scouting, hobbies, etc. Dr. Emery Johnson. Low rates.

Young World, 3556 S. Jefferson Ave., St. Louis 18, Mo. Stories with photos, 800, age level 12-16 years. Rate, \$2 per story (or chapter).

Youth (Gospel Trumpet Co.), Fifth and Chestnut Sts., Anderson, Ind. (W) Moral, character-building, religious short stories 1000-2500; serials 4 to 8 chapters; verse 3 to 8 stanzas. Kenneth F. Hall. \$3 per M. Pub.

The Youth's Comrade (Nazarene Publishing House), 2223 Troost Ave., Box 527, Kansas City 10, Mo. (W-5) Boys and girls teen age. Short stories 1500-2000; articles, 500-1000; serials, verse, art work, photographs, puzzles, fillers, 100-300; religious and out-of-door subjects. Buying little at present. Heavily overstocked. Helen F. Temple. \$3.75 per M up. Acc.

Boys

The Catholic Boy, Notre Dame, Ind. (M except July-Aug.) Adventure, sports, school, mystery, historical stories for boys 11-17, to 3500; articles with photos, to 1500, with boy appeal; career articles; cartoons. The Rev. Frank E. Gartland, C.S.C. Articles 1c-2c, stories \$3.75 each. Acc.

Straight, 20 E. Central Parkway, Cincinnati 10, Ohio. Serials to 20,000; continuations of 1600 part stories, 1000 to 1500; articles & photographs news of teen-agers' hobbies and businesses, special accomplishments; all stories must appeal to teen-agers, both boys and girls; subjects—church work, special days, school incidents, family situations, sports, mystery, camp experiences, etc. Some stories with emphasis on Christian character and attainments. Ruth Shannon. Stories to \$25. Acc.

Girls

Canadian Girl (United Church Publications), 299 Queen St., W., Toronto, Canada. (W) Teen-age girls. Short stories, serials, verse, photos. Agnes Swinerton. 1/2c. Acc.

The Catholic Miss, 25 Gervais Ter., Minneapolis 5, Minn. (M except July-Aug.) Good action stories to 2500 of interest to girls 11-17; hobby, career, general interest articles with photos having girl appeal; religious articles. Cartoons; cartoon ideas. John S. Gibbons. 1c up. Acc.

AGES 9 - 12

Boys and Girls

Boys and Girls, The Otterbein Pres., Dayton 2, Ohio. (W) Junior 9 to 11. Short stories of character building value, historical, informative nature, under 500; verse; photos. Edith A. Loose. Low rates. Acc.

The Children's Friend, 40 N. Main St., Salt Lake City. (M-20) A monthly for boys and girls 5-12. Outstanding seasonable outdoor adventure, holiday, and wholesome action stories, conforming to Christian ideals, 800-2500. Articles 300-800 on manners, fashions, "Timely Tips," "Strange Things Around the World," arts and crafts ideas. Verse. 1c, verse 25c line. Acc.

Child's Companion, 3558 S. Jefferson Ave., St. Louis 18, Mo. Stories with photos, 800. Ages 9-12.

Christian Trails (Christian Publications, Inc.), Third & Rely Sts., Harrisburg, Pa. M.S.S. office, Huntingdon, Pa. Stories with a definite spiritual appeal, message, 1500, for boys and girls 9-16. Seasonal material must be received 8 months in advance of publication time. C. E. Shuler.

The Explorer (United Church Publications), 299 Queen St., W., Toronto, Canada. (W) Boys and girls 9 to 11. Short stories, serials, verse. Agnes Swinerton. 1/2c. Acc.

Friendways (Gospel Trumpet Co.), Fifth and Chestnut Sts., Anderson, Ind. (W) Ages 9 to 12. Stories of character building, or religious value, 800-1500; serials 3 to 8 chapters; verse 2 to 6 stanzas. Zephia Henderson. \$3 per M; photos \$2 to \$2. Pub.

Journeys (Brethren Publishing House), 16-24 S. State St., Elgin, Ill. (W) Boys and girls 9 to 12. Stories; verse; puzzles; photos. Accent on wholesome home life. Low rates. Acc.

Junior Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio. (W) Boys and girls 3rd, 4th and 5th grade age. Short stories 800-1000; articles 300; serials to 3200; short fillers; verse, 12 lines. James J. Pfleum. Good rates. Acc.

Junior Life (Standard Publishing Co.), 20 E. Central Pkwy., Cincinnati 10, Ohio. (W) Boys and girls 9 to 12. Wholesome short stories 900 and 1400; illustrated hobby and handicraft articles 200-300; puzzles.

Junior World (Christian Board of Publications), 2700 Pine Blvd., St. Louis 3, Mo. (W) Children 9 to 12. Short stories up to 1500; poems up to 20 lines; illustrated informative articles (state source) 100 to 1000. Dorothy M. Livsey. \$5 per 1000. Acc.

My Chum, Box 31, Highland, Ill. (M-25) Stories 1000-1800; serials 5000. Cartoons. Photos. Verse. The Rev. Erwin J. Kolb. 1/2c, verse 5c line, pictures \$3. Acc.

My Counsellor (Scripture Press), 434 S. Wabash Ave., Chicago 5. (M in weekly parts, 25c quarterly) Short stories, a few 2-4

part serials, for boys and girls 9-13; articles of boys and girls who are doing something unusual as Christians; object lessons from the world about us. Fillers, human interest anecdotes to 300. No verse. All material must have strong evangelical slant. James R. Adair. About 1c, month following Acc.

The Olive Leaf (Augustana Book Concern), Rock Island, Ill. (W) Boys and girls, 9 to 11. Religious, adventure short stories 600; articles 500; verse 8 to 12 lines. Submit to Mrs. Lauree Nelson Rystrom, 410 Prospect St., Apt. C4, East Orange, N.J.

The Sentinel (Baptist Sunday School Board), 161 Eighth Ave., N., Nashville 2, Tenn. (W) Boys and girls 9 to 12. Mystery, camping, adventure, animal short stories 1500-2000; articles on birds, animals, gardening, games, things to make and do, 500-1000; verse 4-12 lines. Miss Willie Jean Stewart. 1/2c up. Acc.

Trailblazer (Presbyterian Board of Christian Education), 930 Witherspoon Bldg., Philadelphia 7. (W) Boys and girls 9-11. Short Stories 1000-2000. Serials, 2-10 parts; articles, 200-1000. Pictures, games, quizzes, poems. Evelyn Nevin. 1/2c up. Acc.

Trails for Juniors (Methodist Publishing House), 810 Broadway, Nashville 2, Tenn. Material to interest children 9 to 12; short stories 1500-1800. Schedules filled for 1954; some material will be purchased for 1954. Marion C. Armstrong.

YOUTH'S STORY PAPER (American Sunday-School Union), 1816 Chestnut St., Philadelphia 3. Short stories having a very definite Biblical and evangelical background and emphasis; 1200 to 1500, for late primary age. Junior, and intermediate age; some serials, 4-6 parts; verse, 4-6 stanzas, with a specific spiritual note. William J. Jones. 1/2c, verse 50c stanza.

AGES 4 - 9

Boys and Girls

Dew Drops (David C. Cook Publishing Co.), Elgin, Ill. (W) Children 6 to 8. Short stories, 700-800; puzzles, games, and very short articles, things to make—based on Bible teaching. Features a real-life story based on Sunday School lesson; vocabulary and reading graded. 1c up. Acc.

Little Learner's Paper (David C. Cook Publishing Co.), Elgin, Ill. Short stories for ages 4-6, 200; pictures to color; very simple picture puzzles. Vocabulary graded; features a real-life story based on Sunday School lesson. Beatrice H. Genck. 1c. Acc.

Our Little Messenger, 38 W. Fifth St., Dayton 2, Ohio. (W) during school year. Written on three grade levels—1, 2 and 3. Short stories, 100-150; verse to 12 lines; riddles, puzzles, special day articles, plays. Dorothy I. Andrews. Acc.

Pictures and Stories (Methodist Publishing House), 810 Broadway, Nashville 2, Tenn. Material to interest children 6 to 8; short stories 600-950. Mattie Lula Cooper.

Stories for Children (Gospel Trumpet Co.), Fifth and Chestnut Sts., Anderson, Ind. (W-4) Children 5 to 9. Moral, character-building, religious short stories 300-700; nature, religious verse; photos of nature, children. Zephia Henderson. \$3 per M. Pub.

Stories (Presbyterian Board of Christian Education), 930 Witherspoon Bldg., Philadelphia 7. (W) Children, 4 to 8. Character-building and spiritual short stories 300-800. Humorous and historical stories, fantasy, well plotted. Things to make and do. Evelyn Nevin. 1/2c up; poems under 16 lines, 1c a line. Acc.

Story Trails, Winona Lake, Ind. Stories 1500-2000 words, that present solutions to problems; some lower-primary age fiction 600; non-fiction 800-1000; verse; how-to-do-it fillers. Frankly evangelical in tone. 1/2c. Acc.

Storyland (Christian Board of Publications), 2700 Pine Blvd., St. Louis 3, Mo. (W) Children under 9. Short stories 300-1000; poems up to 20 lines; handicraft articles 300-500; drawings or photos, child or animal subjects; simple puzzles. Dorothy M. Livsey. \$4 to \$6 per 1000. Acc.

Storytime (Baptist Sunday School Board), 161 Eighth Ave., N., Nashville 3, Tenn. (W) Stories of outdoor and home life. 500-700 articles, 100-200 on missions, how-to-do, games; feature articles with illustrations; verse, 1-3 stanzas; cartoons. Miss Willie Jean Stewart. Approx. 1/2c up. Acc.

Tell Me (Brethren Publishing House), 16-24 S. State St., Elgin, Ill. (W) Children 6 to 8. 200-600 articles, short stories 600-800, verse. Hazel Kennedy. Low rates. Acc.

Wee Wisdom (Unity School of Christianity), Lee's Summit, Mo. (M-25) Fiction and verse for very young children. Jane Palmer. Query; magazine is often overstocked.

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I Publish on My Own

By JETTIE FELPS

IT takes time to become a real writer. I quit teaching and began to send out a few poems about 1944, though I had been writing all through the years. My ambition was to be the author of books. I told a friend once I would be happy to leave even a small book of verse to humanity after I am taken out of the picture of life. You might say I have accomplished my goal, though I am not stopping, just beginning. My latest book, a novel, *This Man Lives*, brought me to 11 booklets and books: poems, fiction, and non-fiction. I have been published in more than 60 magazines and on every continent.

I had taught school because I thought I might reform the world, and that is still what I am hoping to do—perhaps influence thought the least bit. I would quit writing otherwise; for I don't find the writing profession an easy one, though it is interesting to get letters from all over the world and some very complimentary, even more interesting than those love missives I received before I married.

I much prefer to be the author of books than a magazine writer, but a writer must build up a name anyway he can, honestly; and so I write wherever I get the chance, pay or not. I was sure of being able to eat before I began to publish rather late in life. I had come to the conclusion that I wouldn't be balked too much by editors. If they didn't publish my works, I would pay to have that done; and some editors had advised me that I could make more that way. Though I am getting tired of being my own salesman, at least I can determine the kind of format my books shall have and the price they shall bring.

My first venture in publishing was an envelope-size booklet of poems, which cost me \$17 for 100 copies. I was proud of that. I am having a reprint made of that first effort, which paid for itself with 65 copies; I gave, or traded, the others with friends and writers. Not bad. The 1,000 reprints cost me \$50, so I can scatter them widely.

Then I ventured upon prose booklets and a

paperbound book, and I have found this out: there is a higher percentage to be derived from booklets than from books, especially clothbound books, provided you are a good salesman. I must be; my booklets have almost paid for themselves, and I have the greater part left, though I give many away and trade with others.

My booklets printed for 5 cents each usually sell for 25 cents; and, if made envelope size, can be sent along with letters. One writer said to me, "I couldn't sell anything, not even 50 books!" Well, I've sold hundreds right from my home. Just yesterday I got an order for everything I had written in book form—about \$10. People visit me and buy my books. I don't worry; I just sell, trade, or give them away every chance I have, or can think up.

Royalty publishing won't sell a book. Royalty-published books can be just as much of a loss of time and effort as others. Let's say I put out a book on the royalty basis. From a \$2.50 book, a royalty of 10 per cent is 25 cents. If I put out the book on my own, I can set the price (and I always set it low), have all to say about its format, and get all of whatever the book brings. So what advantage is royalty if a book doesn't sell?

When booklets begin to grow into book size, sales grow less with the price, and I don't blame people at all; for books are too high. Though I have always longed to be the author of clothbound books (I have four now), booklets not only sell better and make a higher percentage of profit but they also help to give publicity. I stick a booklet in my letter, and the receiver may be intrigued to buy everything I have written. It has happened, and what has happened once can happen again. I have concluded that independent, or cooperative, publishing, is better than royalty.

When I consider how few years I have worked in comparison with others, I kid myself at times, especially when I get a letter like this from England: "People will buy your works because they love you. I know how you are trying to help all humanity in every way you can, and I love you."

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On Becoming a Writer

By August Derleth

IX. Variety and Dead Periods

JUST as the young writer ought not to bind himself to any one style, so he ought not to keep to one kind of writing. Variety in both prose and poetry helps tremendously to achieve perspective and balance. The writer who is given to but one kind of prose, for instance, readily comes to alter his judgment in favor of his prejudices or biases.

One's perspective on a detective story can be remarkably well adjusted by a little work on a serious novel or short story. Prolixity in a prose piece can become almost embarrassingly clear after the writing of some restrained verse. The writer who can train himself to work in more than one medium will learn that every medium adds to his perspective on work done in another medium.

Moreover, variety in writing affords something more to the writer. It offers the writer a genuine vacation from one kind of writing or another. I am constantly beset by people who demand to know how I can write so much; at the moment of this writing my ninetieth book has just gone to the publishers, and there are five others in various stages of progress. My answer has always been that it is not alone concentration and the ability to stick to even a distasteful task, but the fact that the variety of my writing gives me an escape from any one type, in another.

I have spent the working hours of a morning on a serious novel. Tiring by noon, I find it quite a holiday, so to speak, to turn to writing verses while on a hike in the hills or marshes near Sac Prairie. By evening of that same day I am at work on my journal and on a pastiche or a weird tale. By the next morning I am ready and eager for the serious novel once again. I have thus taken a holiday from specific work without ever leaving work.

Of course, the prolific writer is always open to the academic and stupid charge that he writes too much. I never knew a writer, prolific or otherwise, whose work was not uneven. That is as true of Henry James as of Georges Simenon, of Thoreau as of Emerson, of Sinclair Lewis as of Charles Dickens, of Edgar Lee Masters as of Ernest Hemingway. The carping book-reviewer who will dismiss any work by an author on the score that he writes too much and the work cannot therefore be good—and there are such, too ignorant to know that they are consigning not only the author under review but also Dickens, Scott, Dumas, James, Shakespeare, and many others to the wastebasket—is not worth any writer's

consideration. Such reactions rise from personal frustration which seeks justification in an old-fashioned and erroneous dictum that quality is not found in quantity.

Variety has still another virtue it behooves the writer not to dismiss. That is the escape it affords from the dead periods. Every writer who pursues his solitary calling will sooner or later come to so-called "dead" periods in which he cannot for the life of him seem to create anything. It was once the fashion to say that he had "written himself out" for the time being, and must wait for his creative powers to be regenerated.

Such periods are all too real, and it is perfectly true that creative powers need regeneration from time to time. Dead periods will come to every creative artist, no matter in what creative art he works. And they will come oftener the harder a creative artist works; the writer must prepare for them. They cannot be avoided; they can only be waited through or mitigated.

Very often, the young writer's first experience with such periods will frighten and appal him. He may indeed come to think that he has written himself out. When such periods do come, it is best not to force one's self to write. The alternatives lie in trying something utterly different, or in simply waiting patiently until the period passes. The writer who has learned to develop variety in his writing is hardly ever called upon to wait long for his dead periods to pass.

There is, after all, only one similarity between, for example, a detective story and an historical novel, a pastiche and a poem, an uncanny tale and an essay—that is the mechanical act of writing. The writer's point of view alters markedly from a detective story to an historical novel, just as it does from an uncanny tale to an essay. Each form is governed by unwritten rules which differ from one another in direct relation to each form. The detective story may be a simple puzzle tale; it may be a story of psychological suspense; but it is never a costume story stressing romantic action in an historical setting.

To move from one to another kind of writing requires an almost complete alteration in the point-of-view of the writer; and such an alteration is in itself virtually as great a change as the writer might achieve by simply leaving his typewriter for physical exercise cut off from the creative.

This may not seem so to the drone who feels that "writing is writing." But a little actual experience will soon teach the doubter otherwise.

Nothing alleviates the mechanical act of writing, but variety in outlook can do wonders to relieve the writer's *ennui* with a kind of prose or poetry which has occupied his undivided attention for hours.

The beginner, who has had a difficult enough time learning to write at all, may well wonder how much more effort it will take to develop variety in his work. It will take additional effort, certainly. It will not take as much painstaking labor as his attempts to master one kind of writing. He can take comfort in his tribulations by reflecting that the more variety his work has, the wider his potential audiences and the greater in number his possible markets.

The writer who is setting out to develop variety in his work ought to avoid any wide divergences at first. He will find it easier, in actual practice, to move from an historical novel in a given setting to a modern novel in that same setting, than from an historical novel to a detective story. He will find it far more adjustable to move from a detective story to an uncanny tale or a study in pure grue. It is an almost imperceptible alteration from an informal essay to a how-to-do-it article.

Just as the practice of writing even mediocre poetry strengthens his prose, so the writer's mastery of any one kind of prose writing is strengthened by excursions into other kinds. Even more than his improvement in writing methods, the improvement in his perspective on his work is of singular importance to the writer, beginner or professional.

It is sadly true that most writers who are not prolific are often attached to their brain-children with all the fanatical devotion of a modern parent of but one child, obsessed with the most recent books on how to spare the rod and spoil the child. He cannot bear the slightest criticism of his work, and he is consequently soon ruttred and stultified.

On the other hand, the prolific writer in many fields not only learns to welcome criticism but is often a far more severe critic of his own work than any professional critic could be. Moreover, he learns easily to distinguish between mere carping, and criticism which is genuinely constructive. It is important for a writer to know how to do this, to learn how to set criticism based on academic grounds against his experience and that of his characters and so separate the genuine criticism from the carping. There is not a writer alive who cannot benefit from constructive criticism, and the sooner he learns to recognize it, the better for him and for his work. There is nothing like variety in one's work to help the writer to a healthy recognition and appreciation of helpful criticism.

I referred previously to the psychology of the beginner's having a new manuscript ready to serve as a "shock absorber" against the rejection of the previous manuscript. Variety in writing is an extension of this same psychology. If one type of work is not salable, another may be. The active writer seldom has many "duds" in his files; the wheel of public taste inevitably turns, and the unpopular of one year may become the popular of another. But the writer who lacks variety, and patience too, may find himself some day convinced that he has finished his career because his kind of work is at the moment not in favor.

When I was very young, in my teens, I wrote only uncanny tales and detective stories, some of which were pastiches. In 1929 and 1930 the pastiches were well liked. Then they dropped out of favor in the rise of the hardboiled detective story. By 1945 they were back in favor again. From 1938 to 1943 the serious historical novel was in demand; by 1945 the demand was for historical novels with strong overtones of sex and violence, and less emphasis on the serious. In our day such craftsmen as Nathaniel Hawthorne and Thomas Hardy, to mention but two, would have a difficult time finding a publisher. The writer given to but one kind of writing might soon find himself lost in the pressing haste of our time. He serves himself and his craft best if he becomes adaptable, so that he can find it possible without compromising his creative soul to turn from fiction to articles on editorial demand.

Variety in writing makes the task of beginners easier, too. It is wiser to develop variety as early as possible. Doing a daily stint of writing is never quite so difficult if one is writing at different subjects in different fields day after day for a while before returning to one's initial or choice subject. It is less difficult, too, to learn variety in one's formative writing years. But by the same token, it is never too late to learn variety, to learn that variety will keep a writer fresh and energetic, to learn escape from one field into another with all the benefits of an actual holiday.

Basically, one of the most important things a writer must do is to keep his hand in. This is perhaps even more true of the writer who has arrived, than of the beginner. No aspect of his work will enable him to do so as well as the habit of variety in his writing.

Do you find trouble in plotting your stories? If you do, don't miss August Derleth's sensible suggestions in his next article, "The Plot's the Thing." It will appear in the March issue.

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CALIFORNIA

There's a MARKET IN ENGLAND

An American writer who sells to British magazines tells just what they are looking for

By BURTON MOORE

WHY don't you try selling that fact article or novel in England?

The market for first novels and factual articles is exceedingly good in Great Britain. New novelists should sound out at least a few of the more than 250 English publishing houses if they are having difficulty in finding an American publisher. Some English books appear on paper so thin it floats away at a breath, but our English cousins managed to publish 7,000 more new books and new editions in 1951 than we published in this country.

Publication costs are much lower in England. Since the publisher's initial outlay is smaller, many firms can afford fliers on unknown writers. It is also comforting to know that a successful English book is likely to have publication in the States. It's a "back door" débüt, but more than one successful American writer has reached the bookstores this way.

English royalties are smaller but most new writers must be satisfied with small down payments on their writing careers. Stanley Unwin of the British firm of Allen and Unwin thinks a "moderately successful" first novel should give the author about \$300. Small by American standards—but better than nothing.

As in this country, British magazines are eating up factual articles at an unprecedented rate. Try to make your article fresh, bright, and interesting and edit it just as carefully as you would for a tough editor in this country. The myths about British "stodginess" are just myths. Remember that many topics are newsworthy in England that are old hat here; English markets are pleased with that well-written article you can't sell because the material is a little dated.

Don't be afraid to speak out like an American. The editor will certainly remark under your byline that you are an American. Nothing you can do will disguise your nationality—if the spelling doesn't give you away, the paper stock will. Don't worry about Americanisms. The editor will remove them or retain them, just as he pleases.

Study of the particular magazine or newspaper is vital. English editors pride themselves upon the "personality" of their magazines. Absorb their approach before you try the first manuscript. Some British publications are available in large city libraries; most will have to be ordered by yourself.

After submitting your article don't expect a quick reply. English editors try to be prompt but the Atlantic is just as wide from their side. It is considered a bit abrupt to drop manuscripts without a friendly word or two. Write the editor a letter and be sure that return postage is included for your story. International Postage Reply

coupons are best. Any medium-sized postoffice has them.

Few British publications can match American rates, but it is refreshing to know that the Yankee custom of giving out work to the well-known author "on assignment" hasn't caught on in London. Nor do many English editors require lengthy synopses. Send them the entire manuscript the first time.

English editors are notoriously reluctant to quote rates. Superior work brings good rates but many publishers feel it isn't cricket to compete for name writers in the open market. All rates are "available on application" and about half are listed in English writers' guides. Few trade or technical journals run more than 2 cents a word—a situation which has recently excited protests from the London Centre of P.E.N. and the English Writers' Circles.

If you're trying to sell a novel remember that British publishers have as many crochety conventions as their American brethren. Both libel and copyright laws are different and the American writer will do well to (1) do business only with a reliable publisher and (2) follow his advice to the letter.

Life is difficult for the short fiction writer in England and there is no reason to expect extra grace for American writers. First-class magazines have cut their fiction schedules sharply. The smaller markets for short stories and novelettes have also suffered. Nearly all of the 23 magazines which have merged, folded, or appeared less frequently since 1950 were fiction buyers. British editors say that short fiction has met serious competition from the paperback trade which is more highly developed than in the United States. Accordingly it is not recommended that American writers try the short fiction field unless, of course, a good agent feels he has a special market.

Unless you know your way around the British book and magazine world, a reliable agent is probably the best bet. Although many American agents have London offices their concentration on "name" writers makes it advisable to use a British firm. An essential tool is the *Writers and Artists Yearbook*, published annually by Adam and Charles Black of 4, 5, 6 Soho Square, London, W.1. Your local reference library should have it. Complete market information is available here—in fact, it is more detailed than any published in this country. At least three good writers' journals are available: *The Writer*, 11 Stratford Place, London, W. 1; *Monthly Press Information*, B.C.M./Bureau, London, W.C. 1., and *The Author*, 84 Drayton Gardens, London, S.W. 10.

Prison Lingo

By DICK WRIGHT

BEEF. (1) Any charge waiting when the inmate is released. (2) Any meat served in the prison dining-room.

BIG TOP. The main dining-room of the prison.

BROAD. (1) An inmate's woman acquaintance. (2) A homosexual.

BUG. An insane person.

BUM RAP. A false charge.

BUSTED. Arrested and convicted.

COOL. Knocked senseless.

COUNT. The regular check of all prisoners inside the prison.

CRACK UP. Lose one's sanity.

DOING IT. Serving a life sentence.

DRUM. Cell.

FINGER. An accusation.

FINK. An informer.

FISH. A new arrival in the prison.

FLICK. A motion picture.

FLOP. Unfavorable action by the parole board.

HACK. A domineering prison guard.

HOLE. Solitary confinement.

ISSUE. Clothing and accessories issued at the prison laundry and tailor shop.

KID. A young and willing homosexual.

KITE. A letter of any sort.

LOCK. To restrict in action or movement.

MAINLINE. A prison's general group.

MAKING IT. Serving one's time without hitch.

MUG SHOT. A photograph of a prisoner taken for purposes of identification.

ON ICE. In solitary confinement.

OPERATOR. (1) An inmate who has followed some specific line of crime for years. (2) A prison conniver.

PASSOVER. A parole application set aside to a later date.

P. R. Official prison regulation.

PUNK. (1) A young first offender. (2) A sex deviate.

P. V. A parole violator.

QUEER. (1) A phony story. (2) A professional homosexual.

RAPO. A prisoner convicted of rape.

REC. Gym, show, or any other pleasure activity.

SCARF. Any food.

SCREW. A prison guard.

SHIEV. A homemade or prison-made knife.

SINGLE "O" ING. Going alone on any undertaking.

SKY RIDING. Embracing religion.

SPUD JUICE. An alcoholic beverage concocted of potatoes and yeast.

STAKE OUT. (1) To make plans. (2) To take something for oneself.

STARCH. Derisive for potatoes.

STASH. To put something away.

STATE. (1) State issue. (2) Doing time for the state.

STIN HAPPY. Insane from serving too much time.

STUFF. Anything which will intoxicate.

THE BOOK. A life sentence.

THE MAN. Any member of the prison personnel.

TOP LOCKED. Confined to one's cell.

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What Editors Want

Signature Press, 23 S. Howard St., Baltimore, Md., is still in the market for short sophisticated novellas, 45,000-50,000 words, for hard cover royalty publication. It plans to publish about 50 titles in 1953. Jack Woodford is a vice-president of the firm, but MSS. should be sent to the Baltimore address. Personal correspondence to Mr. Woodford should be directed to him at P. O. Box 1318, Richmond 10, Va.

- A&J -

The Elks Magazine, 50 E. 42nd St., New York 17, is working with freelance article writers on an assignment basis. Fact MSS. should not be sent to the publication without previous correspondence.

- A&J -

Carmena Freeman, editor of *Front Page Detective* and *Inside Detective*, 261 Fifth Ave., New York 16, announces that her publications are no longer interested in official bylines but want byline stories of criminals and of wives or sweethearts of victim or killer. The magazines also seek good stories of miscarriage of justice. Payment \$200 on acceptance for full length stories, around 3,500 words; \$25-\$125 for shorts and off-trail copy 500-2,000 words.

- A&J -

Quatrains Digest is a new bimonthly magazine devoted solely to quatrains of high literary quality. New poets are welcome to submit poems in each issue. The editor is John De Stefano, 459 Homestead Ave., Waterbury, Conn.

- A&J -

Adam is a new bimonthly Fawcett publication seeking exciting but authentic articles dealing with sex, crime, sport, adventure. These should be under 5,000 words. The magazine will use also a little fiction of the same hard-boiled type, preferably around 15,000 words. Payment is up to \$800. The editor is Joseph Corona, well-known for his work in the fact detective field. Address him at 67 W. 44th St., New York 18.

- A&J -

Avon Science and Fantasy Reader is a new publication taking the place of the discontinued *Avon Science Fiction Reader* and *Avon Fantasy Reader*. It's a quarterly using original stories—fantastic, weird, and science-fiction. Sol Cohen, 575 Madison Ave., New York 22, is editor. Payment, it is announced, will be by arrangement.

- A&J -

The Flower Grower, 70 E. 45th St., New York 17, now pays on acceptance instead of publication. For articles around 1,500 words the rate is up to \$75. Fillers of 100-200 words bring \$5 up. Photographs are paid for at \$10 each. Material of a how-to-do-it character is wanted; it must be by authorities or experienced home gardeners. Theodore A. Weston is editor.

Magazine Digest, 30 East 60th St., New York 22, has been purchased by Robert Farrell Publications from Archer St. John. Gunther Stuhlmeyer, until recently on the staff of the *American Mercury*, has been appointed editor-in-chief.

Mr. Stuhlmeyer plans to keep the publication primarily in the reprint and digest field but will use a greater proportion of original articles on subjects of wide public interest. In recent years *Magazine Digest* has confined its purchase of originals largely to humor.

- A&J -

William L. Hamling, *Imagination*, Box 230, Evanston, Ill., wants stories in science-fiction and fantasy "with tight plotting, interesting narrative hook openings, and a completely satisfactory end with all the problems resolved, preferably happily, or in the 'poetic justice' tradition." *Imagination* pays 1c-3c a word on acceptance. Lengths of stories range from 2,000 to 30,000.

- A&J -

Apartment Life, 319 E. 44th St., New York 17, is directed solely to apartment dwellers in upper and middle income brackets. It covers home furnishings, decorating, appliances, entertainment, food, travel. Articles 1,000-4,000 words are wanted by the editor, Seena Hamilton. Payment is around 1c a word.

- A&J -

Our Dumb Animals, 180 Longwood Ave., Boston 15, is in the market for verse, articles, and essays about animals in their natural surroundings or as pets in homes, preferably with photographs. Prose should run 300-400 words, verse 4-12 lines. Payment 1/2c a word for prose, \$1 for poems, \$1 up for photographs and drawings. This magazine is published by the Massachusetts Society for the Prevention of Cruelty to Animals but has national distribution. W. A. Swallow is editor.

- A&J -

Photographic Trade News, 1114 First Ave., New York 21, offers a good market for articles about specific business-producing projects of stores—events rather than sales policies. Charlie McDermit, the editor, would like especially picture stories—about six photographs with captions, a minimum of copy. Pictures must illustrate definite story points. Payment, \$50. Query intelligently—and specifically.

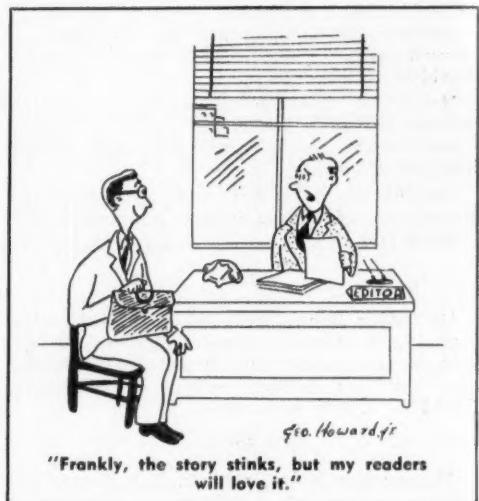
- A&J -

A chief need of *Electrical Merchandising*, 330 W. 42nd St., New York 36, is "picture stories that are logical, genuine, technically good." Also it seeks articles of industry-wide significance, covering trends and problems. The magazine is directed mainly to retailers. It pay 2c a word plus \$5-\$6 a photo, on acceptance. Query Robert W. Armstrong.

The *Atlantic Monthly*, 8 Arlington St., Boston 16, points out that it is "interested in new authors and always happy to consider their work." It is constantly in need of short light poems and amusing brief essays. The *Atlantic* pays \$1 a line for verse, varying but good rates for prose, on acceptance.

—A&J—

Good essay writers can find a market in the Home Forum page of the *Christian Science Monitor*, 1 Norway St., Boston 15. The editors are in need of competent essays of real literary quality, 800-1,500 words. As on most newspapers, rates are not high, but the publication is very pleasant to deal with.



A new book publishing house is Coley Taylor, Publisher, 145 E. 63rd St., New York 21. It will be associated in production, promotion, and sales with the Bond Wheelwright Company at the same address. Its first book will be a reprint of *The White Rose of Memphis*, a novel by Colonel W. C. Falkner, originally published in the 1880's.

—A&J—

Home Modernizing, a new magazine to appear March 1, will devote much space to how-to articles designed for home owners interested in repairing or renovating their houses. It will be published by the same firm as *Small Homes Guide*. Query S. C. Warden, 82 W. Washington St., Chicago 2, with your ideas.

—A&J—

Deco Trefoil, external house organ of the Denver Equipment Company, 1400 17th St., Denver 17, is directed to those interested in mining and milling equipment, though it uses a wide variety of subject matter. Articles must be illustrated. Payment, on publication, is at nominal amounts for text, but cartoons dealing with miners bring \$5 up. Russ Whitman, novelist and dramatist, is the new editor. He'll furnish information and sample copies on request.

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John M. Ross, is editor of the new *Man's Day*, Fifth Ave., New York 17. He wants exciting fact and fiction for a strictly male audience. Lengths to 4,000 words for fact, 5,000 for fiction. Payment is from \$200 to \$400.

— A&J —

The *Christian Parent*, Box 31, Highland, Ill., is seeking articles on the home and on child training, written from a Christian point of view. Preferred word length, 1,500. It uses fiction and verse with the same motivation; likewise cartoons. Payment is 1/2c a word on acceptance; \$8 for cartoons. The Rev. Erwin J. Kolb is editor.

— A&J —

The Methodist Church has replaced *Boys Today* and *Girls Today* with a new monthly publication, *Twelve/Fifteen*, appealing to both boys and girls, writes J. Emerson Ford, editor of Youth Publications for the church. It is in the market for short stories to 3,500 words, serials to 35,000, and feature copy around 1,000. Payment is 1c-2c a word on acceptance. The magazine will be glad to be queried about ideas and will furnish sample copies to prospective contributors on request.

— A&J —

The *Toronto Star Weekly*, 80 King St., W., Toronto, Canada, needs "every type of story," according to announcement by Miss Gwen Cowley, fiction editor. It uses every week five short stories—usually 3,000-5,000 words—one serial, and one condensed novel. Its greatest difficulty is in getting up-to-date romances that will please family readers. Solid, well-rounded plots are essential.

The *Star Weekly* uses a science-fiction novel about three times a year and finds this type of story very popular.

— A&J —

Robert O. Erisman, editor of Stadium Publication, 270 Park Ave., New York 17, is looking especially for off-trail Western and sport short stories by new writers. Emphasis should be on characterization rather than plot, and the style should be fresh.

— A&J —

Joseph H. Friedman edits *American Roofer & Siding Contractor*, and *Shipping Management*, both at 425 Fourth Ave., New York 16. He'd like to receive more good MSS.—success stories for the former, stories about packing and shipping operation in medium-sized firms for the latter. Articles should be 1,000-1,500 words with a picture or two. Payment, \$20-\$30, usually on publication. Query Mr. Friedman with your ideas.

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Motor, 250 W. 55th St., New York 19, is in the market for back-of-the-book filler material dealing with car retailing and service sales activities, especially unusual gimmicks or promotional devices. These shorts, running from 100 to 350 words, should, whenever possible, be accompanied by copies of ads, mailing pieces, etc.

Motor is also in the market for pictures and captions dealing with unusual or custom cars, dealer show rooms, used car lots, lighting set-ups, displays, etc.

Payment is approximately 2c a word on filler material, while pictures with captions bring \$6. All material is paid for on acceptance.

Meanwhile, the magazine is still looking for case history articles telling how new and used car dealers and automotive service stations and repair shops are increasing profits by improved or unusual operating methods. If possible, photos should be included.

Motor can also use personality sketches of unusual or highly interesting dealers or service station owners, especially individuals with unusual interests or hobbies.

For cartoons on car dealers, repairshops, or the automotive industry in general, payment is \$10.

Irwin Hersey is managing editor of *Motor*.

— A&J —

Macfadden Publications, 205 E. 42nd St., New York 17, are about to start another men's magazine, *Impact*, a bimonthly. It will use fiction and true adventure. Payment will be on acceptance, \$150-\$200. Query with ideas.

— A&J —

Miss Barbara Nolen, editor of *Story Parade*, 200 Fifth Ave., New York, is seeking more short factual material, especially in biography and science, to make a genuine appeal to boys and girls 8-12 years old.

— A&J —

Ski Magazine, Norwich, Vt., is now using a limited amount of fiction, also some cartoons. Payment for text is 1c-5c a word on publication. William T. Eldred is editor.

— A&J —

Under its present editor, Albert Kornfeld, *House and Garden*, 420 Lexington Ave., New York 17, is seeking articles on music and the art of good living as well as home and garden material. Material for this magazine must be authoritative and must appeal to cultivated readers.

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since I'm the author of a prize-winning novel; 6 textbooks, and half a lifetime of short pieces. Not to speak of having lectured on writing 1500 times. Study by mail. **Chicago class.** Evanston class. N. H. Writers Colony. Plots too. Available for lectures.

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Contests and awards open to writers

The Elsevier Press, 402 Lovett Blvd., Houston, Tex., offers a \$1,000 cash prize in addition to royalties for the best novel written by a Southwesterner. Only legal residents of Louisiana, Arkansas, Texas, Oklahoma, Arizona, and New Mexico may compete. Closing date: December 31, 1953. Details are available from Bob Flagg of the press.

—A&J—

The Poetry Society of Colorado has announced its thirteenth annual nationwide contest for unpublished poems up to 24 lines on the American Scene. Prizes are \$25, \$10, and \$5. Books and magazine subscriptions will be presented to winners of honorable mention. The competition is open to all poets except those who have won cash prizes in previous American Scene contests. Closing date: April 1.

Address Mrs. S. Mayer, 910 St. Paul St., Denver, Colo., for details.

—A&J—

The San Francisco Browning Society offers \$100 for the best dramatic monologue by a resident of one of the bay counties of California. The contest closes March 25. Information may be obtained by calling EXbrook 2-4866, San Francisco.

—A&J—

The tenth annual competition and exhibition for press photographers of America will be held in March under sponsorship of the National Press Photographers Association and the Encyclopædia Britannica. Photographs must have been taken or initially published between March 1, 1952, and March 1, 1953. The competition is divided into 11 classes. Details are obtainable from the Public Relations Department, Encyclopædia Britannica, 425 N. Michigan Ave., Chicago 11.

—A&J—

The Poetry Society of America offers the following annual prizes and awards:

Lola Ridge Memorial Award, \$150, for the two best poems of social significance (\$100 first prize, \$50 second prize) submitted by members and non-members of the society in open competition.

Reynolds Lyric Award, \$200, for the best lyric submitted by a member of the society.

PSA Annual Award, \$100 first prize, \$50 second prize, for the best poems submitted by members in the monthly contests and judged by vote of the membership.

Poetry Chap-Book Award, \$100, for an outstanding critical or biographical work on poetry published in the year.

Emily S. Hamblen Memorial Award, \$100, for a work on William Blake in prose or poetry.

Ridgely Torrence Memorial Award and Edna St. Vincent Millay Memorial Award, each \$100, for an outstanding book of poetry published in the year.

FEBRUARY, 1953

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Alexander Droutkoy Memorial Award, Gold Medal and \$100, for distinguished service to poetry.

Shelley Memorial Award, approximately \$800, awarded to a poet judged most deserving on the basis of his published work and financial need.

Most of the awards, it will be noted, are not based on work submitted in competition. The secretary of the society is Gustav Davidson, 227 East 45th St., New York 17.

faced heap of nonsense that the mere reporting of it, without challenging a single statement, gets the story across. Once I interviewed a noted wrestling promoter in Denver. For almost an hour he told me how honest wrestling is, how virtuous is the sport, how sincere are the wrestlers. I spiced the story with repetitions of his insistence that professional wrestling, like Caesar's wife, was unassailable. The result: a straight interview that grew more ludicrous with each insistence.

It doesn't hurt—and may even help a great deal—to read not only what contemporary writers say about interviewing—always remembering the personal aspects—but to delve into the works of such sociologists as W. I. Thomas, whose theories on subjectivity and whose "life-history" techniques are famous in the field; of psychiatrists such as Frederic Wertheim, whose books on the mentally defective and the criminal are beautiful pieces of interviewing; and of such "muck-rakers" as Ida Tarbell and Lincoln Steffens. No one who sincerely wants to write articles about people—especially people in public life—ought to miss Steffens's *Autobiography*.

The great interviewers are not born; they are made. They are made out of study, curiosity, sympathy, accommodation and understanding. And as they develop they come closer to people, closer to life—and with this development comes the mastery of their techniques.

No One Way to Interview

[Continued from Page 15]

and I interrupted with: "Why don't you cut out the malarkey and tell me the truth?"

He bounced to his feet and cussed a purple streak, doubled his fists and threatened mayhem. But I sat there confidently, knowing we understood each other. Finally he blurted out: "I don't know why I'm obligated to tell you anything—but here's the proof." And he took some important documents from a file and showed them to me. They, not what he said, made up my story.

I have heard it said that if you can't get a story from a man, accuse him of something vile and he'll shout a story at you. Maybe. But if I hadn't felt I knew my bullish friend enough to say what I did, I'd have kept my mouth shut.

Sometimes an interviewee tells such a bald-

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I'm also proud of the 1952 *ANTHOLOGY OF BEST ORIGINAL SHORT-SHORTS* which I have edited and dedicated to my son Barry Leslie. The anthology is listed on the left with my other books on short-short story technique.

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